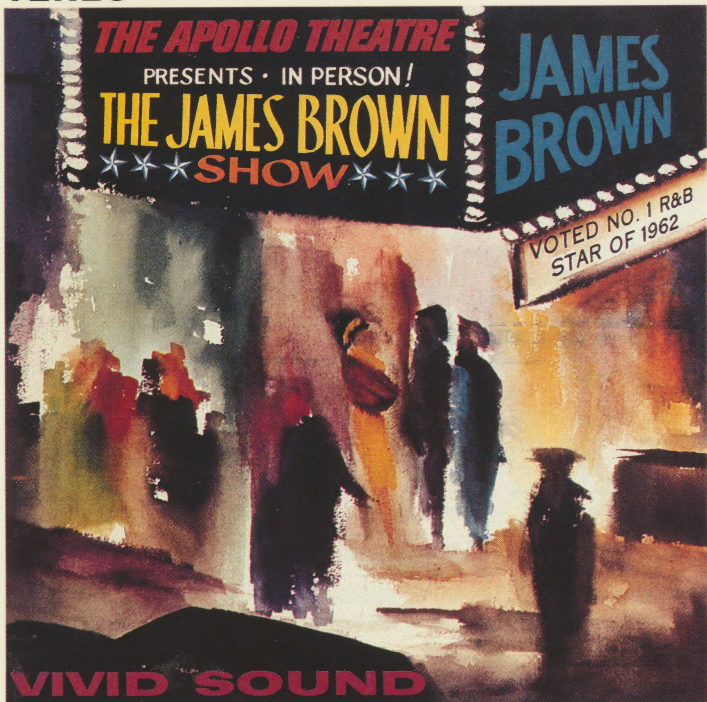


STEREO



RECORDED LIVE AT THE FAMOUS
APOLLO THEATRE, NEW YORK CITY

POLYDOR

JAMES BROWN LIVE AT THE APOLLO, 1962

843 479 - 2

AAD

JAMES BROWN 'LIVE' AT THE APOLLO



843 479 - 2

JAMES BROWN LIVE AT THE APOLLO, 1962

POLYDOR



ALL LIVE ... includes his famous hits:

I'LL GO CRAZY • TRY ME • THINK
 I DON'T MIND • LOST SOMEONE
 PLEASE, PLEASE, PLEASE
 YOU'VE GOT THE POWER
 I FOUND SOMEONE
 WHY DO YOU DO ME
 I WANT YOU SO BAD
 I LOVE YOU YES I DO
 WHY DOES EVERYTHING HAPPEN TO ME
 BEWILDERED • PLEASE, PLEASE, PLEASE
 NIGHT TRAIN

PolyGram



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THE APOLLO THEATER PRESENTS,
IN PERSON,
THE JAMES BROWN SHOW

Recorded Live at the Apollo Theater,
New York City, October 24, 1962.

- | | |
|--|-------|
| 1. introduction by Fats Gonder/opening fanfare | 1:49 |
| 2. I'LL GO CRAZY | 2:05 |
| 3. TRY ME | 2:14 |
| 4. instrumental bridge | :12 |
| 5. THINK | 1:45 |
| 6. instrumental bridge | :13 |
| 7. I DON'T MIND | 2:28 |
| 8. instrumental bridge | :11 |
| 9. LOST SOMEONE | 10:43 |
| 10. MEDLEY: PLEASE PLEASE PLEASE/YOU'VE GOT THE POWER/ I FOUND SOMEONE/WHY DO YOU DO ME LIKE YOU DO/I WANT YOU SO BAD/I LOVE YOU, YES I DO/ STRANGE THINGS HAPPEN/BEWILDERED/PLEASE PLEASE PLEASE | 6:27 |
| 11. NIGHT TRAIN/closing | 3:26 |

JAMES BROWN

and **THE FAMOUS FLAMES:**

BOBBY BYRD - background vocals, organ on "Lost Someone" and intermittently elsewhere;
BOBBY BENNETT and "**BABY**" **LLOYD STALLWORTH** - background vocals

with **THE JAMES BROWN BAND:**

LOUIS HAMBLIN - music director, principal trumpet; **LUCAS "FATS" GONDER** - emcee, organ;
TEDDY WASHINGTON - trumpet; **MACK JOHNSON** - trumpet; **ST. CLAIR PINCKNEY** - principal
tenor saxophone, solo on "Think"; **AL "BRISCO" CLARK** - tenor and baritone saxophones;
CLIFFORD MACMILLAN, a.k.a. "**ACE KING**" - tenor saxophone; **DICKIE WELLS** - trombone (w/
band this engagement only); **LES BUIE** - guitar, acting road manager; **HUBERT PERRY** - bass;
CLAYTON FILLYAU - principal drums; **SAM LATHAM** - drums

...and 1,500 of the faithful at the Apollo Theater,
253 West 125th Street, Harlem, New York.

Produced by James Brown

Location engineer Tom Nola

Original editing by Gene Redd and Chuck Seitz

Original coordination and sleeve notes by Hal Neely

Original mastering by Chuck Seitz

Original cover artwork by Dan Quest

Originally released as King 826, Spring 1963

Produced for reissue and newly annotated by Harry Weinger, March 1990
Digital mastering by Tom Ruff at PolyGram Tape Facility, Edison, New Jersey
Executive Producer: Bill Levenson

Designed for reissue by Joey Reinleib

In addition to the people quoted in the essay, a large thanks to: Phil Schaap, Alan Leeds, Cliff White,
Leo Sacks, Chuck Sutton, Dan Caccavo, Tom Heil, Mark Marone, Pete Howard, and Oscar Yong.

This release was prepared from the original, undubbed, stereo master tape. Any distortion and/or
electrical static you may hear is inherent in the original recording.

The James Brown Show Live At The Apollo, first released in 1963, is perhaps the greatest live album ever recorded. A tidal wave of raw emotion, it sold millions without a hit single. It was Brown's first hit album, and it is still his biggest ever. Aficionados mimic its introduction by heart, as if in a trance; can hear in their heads the rise and fall of the crowd's excitement just as any frightfully nervous band member did that crazy night in '62. Its impact was so hot that r&b radio disc jockeys did more than play cuts off the record — they ran the whole damn thing at appointed hours, squeezing in commercial spots during the side break.

The James Brown Show Live At The Apollo ultimately spent a whopping 66 weeks on Billboard's *Pop* LP chart, peaking in the summer of 1963 at No. 2 behind Andy Williams' *Days Of Wine and Roses*. Brown had blasted into the mainstream. His output had finally caught up with his ego. Now, he truly was "The Hardest Working Man In Show Business."

And deservedly so. *Live At The Apollo*, voted in a 1987 international critics poll one of the Top 20 Albums of All Time, is a monumental achievement.

"Oh, man, it was magic that night!" says Bobby Byrd, who, as Brown's first lieutenant, directed the Famous Flames. "There was tension, you know, we were nervous about recording and all. But the minute we hit the stage... MAGIC. Everything came together beautifully."

Modern music would never be the same.

.

It might have never happened.

By the early 1960s Brown had had some hits, but the live show was his meat and potatoes. He was performing more than 300 dates a year on scarred knees; the lines were swelling and he could sense the crowds becoming more responsive. To most of America, however, he was still a well-kept secret.

In the fall of 1962 Brown lobbied heavily to King Records' head Syd Nathan for a live album, using as a model Ray Charles' 1959 recording, *In*

Person. "I knew I wanted to do a live album so that people could at least hear what kind of show I had," Brown writes in his MacMillan autobiography, *The Godfather of Soul*.

Nathan refused.

"His attitude was, 'How can you be doing something every night, and sell it on a record?'," says Byrd, who supported the idea of a live LP. Nathan felt nobody would play it on the radio. R&b album sales were low anyway; the lack of an immediate hit single would kill it quick.

But Brown, in the midst of yet another tour, was adamant. Independently, he booked a live recording at New York's "World Famous" Apollo Theater for Wednesday, October 24, 1962, the final day of a run of shows that began the Friday before. With five complete performances a day, and the band in peak form, everyone counted on Wednesday's rowdy Amateur Night crowd to give it up for James.

Brown first appeared at the Apollo in 1959, supporting a fellow King artist, Little Willie John. A very intimate hall, the theater was a special place for performers. Many had their first big break there, and the crowds were either devotional or brutally unforgiving.

Come star time, Brown was supremely confident. He and the Revue were riding the success of "Night Train," its follow-up, "Shout and Shimmy," and their latest release, "Mashed Potatoes U.S.A." And it was an all-star show, featuring Sam Cooke's protégés The Valentinos (brothers Bobby, Cecil, Harry and Friendly Womack), plugging their debut single, "Lookin' For A Love"; Solomon Burke, the former "Boy Wonder Preacher," in the midst of a long string of Top Ten r&b hits for Atlantic; Texas blues guitar master Freddie King, who the year before had struck paydirt with "Hideaway"; comedian Pigmeat Markham, an Apollo favorite; Revue dancers The Five Brownies; and Revue vocalist Yvonne Fair.

By Wednesday, news was breaking that President Kennedy had ordered a blockade of Cuba. Nuclear war was a real possibility. JFK had zipped through Harlem the week before, stumping for Democrat Robert Morgenthau, who was

running for Governor against incumbent Nelson Rockefeller. (Martin Luther King Jr. endorsed Rockefeller, the eventual winner.) But the true politico on October 24 was James Brown.

"It was freezing cold that day," says booking agent Jack Bart, who was at the show and would later take over his father Ben Bart's Universal Attractions. "Still, the ticket holder's line stretched around two corners; it was incredible. Brown's people gave out free cups of coffee for everyone standing and waiting."

A faithful Apollo crowd paid back their benevolent king in kind. Together they dove head first into a bloodcurdling, orgasmic performance on the edge of sensual insanity. Though intense, the give-and-take was so natural that during "Lost Someone" Brown subtly acknowledged the unseasonable weather, a fan's nervous laughter and a woman calling him names. The pace almost rendered the "Night Train" finale anti-climactic.

Trumpeter Louis Hamblin was the band's music director that Apollo night. "James Brown was a real pioneer," Hamblin says. "He was a genius at putting things together. He had a phenomenal sense of timing. In the medley, he would cut into another key right along with the band. I remember saying to myself, 'Man, this cat can *hear*.'"

On tape, the chemistry could not be ignored. Syd Nathan finally agreed to a spring release, and had one of the shows edited down to just over 30 minutes (despite the claim of 40 minutes in the original sleeve notes). Initially, only 5000 copies were pressed, but that would soon change.

Something about the half-hour taste grabbed people. Although there was competition from another popular live album — Little Stevie Wonder's *12-Year-Old Genius*, featuring the monstrous hit, "Fingertips Pt. II" — and Brown's own single, "Prisoner Of Love," word-of-mouth built tremendous sales for *Live At The Apollo*. More amazing was that radio *did* play it, in a way no one ever dreamed.

"We played cuts from it during the day, but in the evening we had to play the whole thing, all the way through," says disc jockey Rocky G., who was program director of New York's influential WWRL in the 1960's and often

hosted Brown's Apollo engagements. "People were always calling in, 'play JamesBrownLiveAtTheApollo.' There was a tremendous bond between James Brown and his audience, and the album captured it perfectly. I marvelled at the spell he had over people. Absolutely nothing like him, ever."

As he would time and time again, James Brown delivered the goods on gut instinct. "He had a sincere, deep belief that a live album could happen," says saxophonist St. Clair Pinckney. "That's what drove him, made him gamble on the whole ball of wax."

Clearly, Brown had seen his future. Thousands of nights, bigger hits, bigger halls, funkier rhythms, crazier times were still to come. But *Live At The Apollo* — a hot band on a cold night in front of the toughest house in the world — still holds a special place.

"We were the best," says Famous Flame Bobby Bennett. "I'm not braggin' on us, I'm just telling the truth, you understand. It was like compiling a gift from God. I mean, we were just youngsters then, but what we did came from feelings. It was perfection."

It was, it *is*, MAGIC.

TRIVIA CORNER

There were singles released from the album, although it was years later. Two minutes and five seconds worth of the medley containing "I Found Someone" (originally titled "I Know It's True") was the B-side of "Fine Old Foxy Self" (K5956) in the fall of 1964, while the live version of "I'll Go Crazy" — B- side of the edited live "Lost Someone" (K6020) — actually appeared on the lower rungs of both the R&B and Pop singles charts in the spring of 1966.

On October 24, 1962, Cicely Tyson and Godfrey Cambridge were appearing at the St. Marks Playhouse in an Off-Broadway production of Jean Genet's *The Blacks*.

Who's Afraid Of Virginia Woolf? just opened on Broadway.

Alfred Hitchcock's "Rear Window" and Stanley Kubrick's "Lolita," premiered in movie theaters.

Harry Belafonte performed at the Americana Hotel.

Revue music director Louis Hamblin celebrated his 32nd birthday.

Hank Ballard & The Midnighters followed James Brown's appearance at the Apollo.

Yvonne Fair, who joined Brown in 1961 from the Chantels, was replaced after the Apollo shows by Tammy Montgomery, later known as Tammi Terrell.

HIGH FIDELITY

JAMES BROWN 'LIVE' AT THE APOLLO



ALL LIVE ... includes his famous hits:

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WHY DOES EVERYTHING HAPPEN TO ME
BEWILDERED • PLEASE, PLEASE, PLEASE
NIGHT TRAIN

The house record at the world famous Apollo Theater on Harlem's swingin' 125th Street is held by the man who is considered by many to be the most potent and dynamic talent in the show business today — MR. DYNAMITE himself — JAMES BROWN. Voted as the No. 1 Rhythm and Blues Singer in a national poll of disc jockeys, and fast becoming the brightest star on the record scene, James Brown has followed hit upon hit. For those of you who have been fortunate to see him perform in person, I'm sure it was a thrill and I'm sure you agree that he is all talent . . . all showman . . . all entertainment. For those of you who have never seen him work, this album will be a new, and exciting experience. This album is the actual recording of the midnight show and includes the actual 40 minutes of James Brown on stage. He does all the songs which made him famous. For those of us who were there, 125th Street . . . and the whole of Harlem . . . was jumping and rocking the night of October 24, 1962.

This is without a doubt one of the most exciting albums ever recorded at a live performance and the producers and engineers have completely captured the James Brown personality, the James Brown sound, the James Brown feel.

This is the James Brown show, the show which is breaking records everywhere it plays, this is a full package of pure delight.

The technical problems of recording a live performance in a packed house were almost insurmountable but the effort and time was justified by the result. We wish to thank the owners and stage crew at the Apollo for their help and cooperation. A special mention of merit to our engineer, Mr. Tom Nola of Nola Recording Studios in New York.

Hal Neely

Produced by James Brown
Location Engineer Tom Nola
Edited by Gene Redd
Mastered by Chuck Seitz
Original art and cover Dan Quest

Recorded in Stereophonic sound, using AMPEX 350-2 tape machines with eight mikes. Use RIAA reproducing standards for best results.

843 479 - 2

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IN PERSON,
THE JAMES BROWN SHOW

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COMPACT
disc
DIGITAL AUDIO

AAD

Recorded Live at the Apollo Theater,
New York City, October 24, 1962.

- 1 introduction/opening fanfare 2 I'LL GO CRAZY 3 TRY ME
4 instrumental bridge 5 THINK 6 instrumental bridge
7 I DON'T MIND 8 instrumental bridge 9 LOST SOMEONE
10 Medley: PLEASE PLEASE PLEASE • YOU'VE GOT THE POWER • I FOUND SOMEONE
WHY DO YOU DO ME LIKE YOU DO • I WANT YOU SO BAD • I LOVE YOU, YES I DO
STRANGE THINGS HAPPEN • BEWILDERED • PLEASE PLEASE PLEASE
11 NIGHT TRAIN/closing

Produced by James Brown

MADE IN U S A



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